Jak wypadnie
kto z balona,
Chory, zdrowy —
równie skona

ALEKSANDER FREDRO

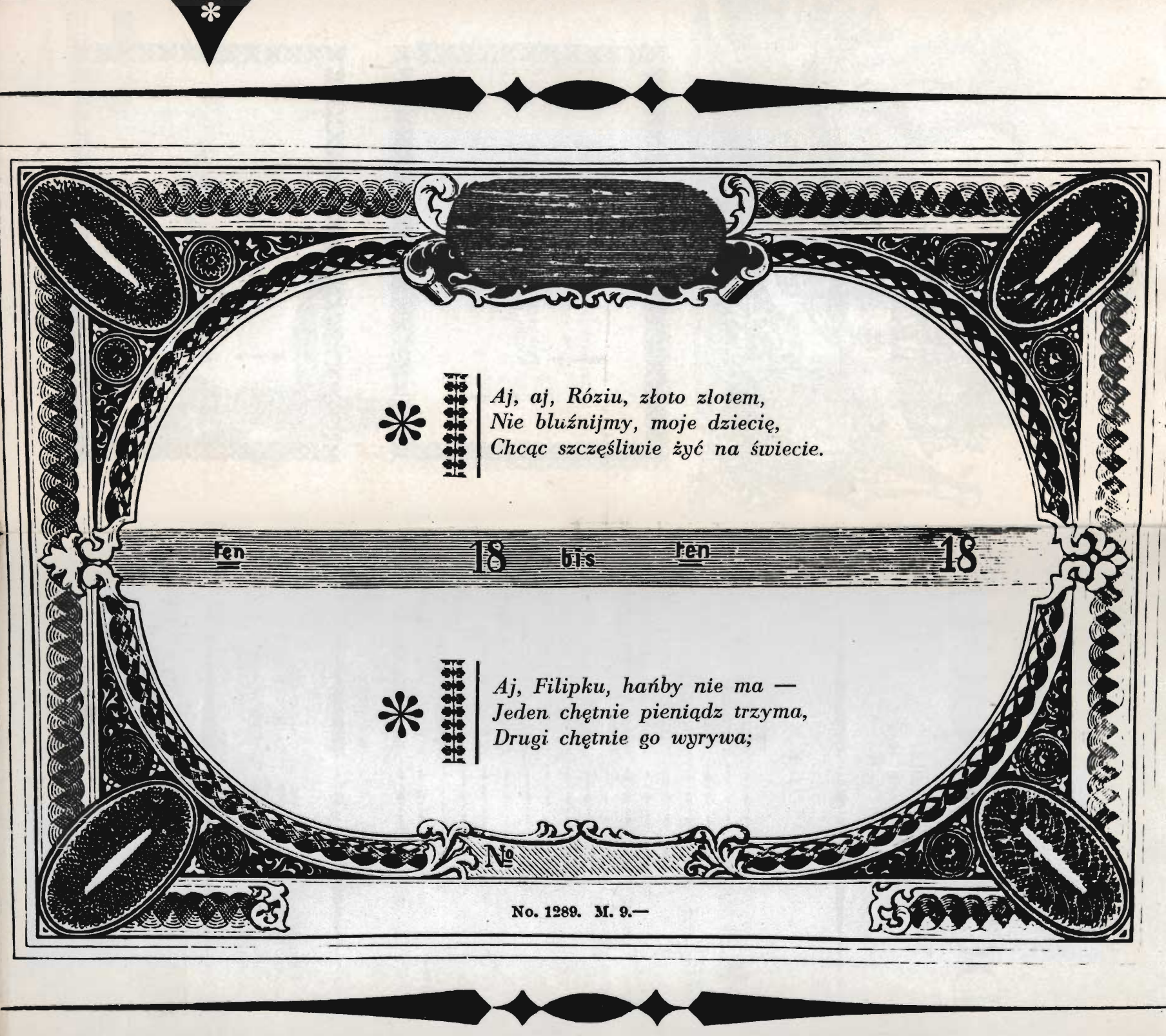
DOŻYWOCIE

Z ZBIORÓW
Działu Dokumentacji ZG ZASP

Czy ta moda oszalała!
Fałdy wszędzie, w górze, w dole,
Fałdy z tyłu i na przodzie!
A ja, panie, powiem szczerze:
Strach się żenić w takiej modzie!
Bo to człowiek, co tam bierze,
Dokumentnie znać nie może...
Panna w fałdach – to kot w worze.

Nawet ten ładny, choć blady kwiatek, ta biedna dziewczynka w białej sukience, nie rozjaśnia tej jaskini zwierzęcych typów swoim szczebiotem. Jest to według mnie o wiele głębsza satyra, niż na pozór się wydaje. Łatka nie jest jedynie śmiesznym typem Harpagona. To jedna połowa ludzkości, korzystająca z błędów i rozpusty drugiej. I ciemny jest ten obraz, smętna ta komedia, mimo błazeństw Lagenów, mimo Laporella, Figara, Scapina-Filipka, mimo wypchanych min Twardosza. W menażerii tej jest szakal-Łatka, kondor-Twardosz, paw-Birbancki, gąsior-Orgon, gawrony-Lageny, dzierlatka-Rózia i czubaty dudek-Filip. Wszystko to puścił w ruch geniusz Fredry. *Gabriela Zapolska, rec. z przedstawienia lwowskiego w r. 1900, cyt. wg: I sfinks przemówi..., Lwów 1923, s. 30—32.*

RYSUNKI GRANDVILLE



Aj, aj, Róziu, złoto złotem,
Nie bluźnijmy, moje dziecię,
Chcąc szczęśliwie żyć na świecie.

Fen 18 bis Fen 18

Aj, Filipku, hańby nie ma —
Jeden chętnie pieniądz trzyma,
Drugi chętnie go wyrywa;

№

No. 1289. M. 9.—

!

Sądząc z szczątków o zabawie...
Nieźle, nieźle nam się działo.

Rumu? co? ...Hm! — wlej troszeczkę.
Albo... wiesz co — daj bez wody,
Bo na diabła tej ochłody!
Jeszcze sobie sprawię bóle!
Chyba byłbym bez rozumu!
I mam zażyć trochę rumu,
To bez wody zażyć wolę.

!

!

Śledzia lubię, pójść musiałem...
Otóż sobie śledzia dałem!

Jak go palnie, to zabije,
On i tak już słabo żyje.

szanuj zdrowie należycie bo jak umrzesz stracisz życie

I cóż jeszcze? Grano w karty.
W karty? — Dobrze; ta zabawa
Zawsze jakąś korzyść sprawi,
Bo co przegrać kto nie może,
To wpół darmo nam zostawi.

ALEKSANDER FREDRO

DOŻYWOCIE

KOMEDIA
W TRZECH
AKTACH

OSOBY

Leon Birbancki	*ANDRZEJ ŁAPICKI*
Doktor Hugo	*ZBIGNIEW ZAPASIEWICZ*
Orgon	*TADEUSZ SUROWA*
Rózia, córka Orgona	*MARTA LIPIŃSKA*
Łatka	*TADEUSZ ŁOMNICKI*
Twardosz	*TADEUSZ FIJEWSKI*
Rafał Lagena	*WIESŁAW MICHNIKOWSKI*
Michał Lagena	*JÓZEF KONIECZNY*
Filip	*MIECZYSŁAW CZECHOWICZ*
Maciej	*EUGENIUSZ POREDA*
Służący I	*KLEMENS PUCHNIEWSKI*
Służący II	*MARIAN CZYŻEWSKI*
Stróż	*FRANCISZEK SAWICKI*
Wekslarz	*JAN BŁESZYŃSKI*
Faktor	*JAN SKOTNICKI (P.W.S.T)*
Kupiec	*ANDRZEJ SZENAJCH*
Klarnecista	*MARIAN FRIEDMANN*
Skrzypek	*JAN WESOŁOWSKI*

Szwajcar, Żydzi, muzykanci

Scenografia
EWA STAROWIEYSKA

Asystent scenografa
DANUTA KUBIAKOWA

Reżyseria
JERZY KRECZMAR

Asystent reżysera
HELENA KAUT

DYREKTOR TEATRU ERWIN AXER

RSW „Prasa" W-wa Zam. 2014 L-19

CENA 2.70 ZŁ

JUGOSLOVENSKO DRAMSKO POZORIŠTE

Kad ispadne
Ko iz balona,
— Bolestan, zdrav
Spasa mu nema.

ALEKSANDAR FREDRO

DOŽIVOTNA RENTA

Ej, Filipe, stida nema
Jedan rado paru kvači
Drugi rado paru traći.

Čak ni taj lepi, ma da bledi cvetić, ta sirota devojka u beloj ha
ljini nije razvedrila svojim cvrkutanjem tu jazbinu životinjski
tipova. To je mislim, dublja satira nego što je u početku izgledal
Latka nije samo smešan tip Harpagona. To je polovina čovečan
stva koja koristi greške i raskalašnost druge polovine. Mračna
ta slika, tužna je ta komedija i pored ludorija Lagena i pore

Zar to nije moda luda
Gore, dole, falte — svuda?
Falte spreda i pozadi...
Čovek mora da se boji!
Da ti brak ne predstoji
Koji moda tebe kroji:
Stekneš mladu ko u džaku
Ne zna šta je u tom mraku
Koja ti ispod falta stoji.

Laporela, Figara, Skapena-Filipa i pored usiljenih grimasa Tvardoša. U toj menažeriji je šakal-Latka, kondor-Tvardoš, paun-Birbancki, gusan-Orgon, ševa-Ruža i ćubasti pupavac-Filip. Sve je to oživeo Fredrin genije.

Gabrijela Zapolska: Recenzija predstave u Lavovu 1900. godine; cit. prema: *I sfinks će progovoriti*

Ej ti, Ružo, zlato moje
Zašto huliš, dete moje
Želimo ti sve najbolje.

SAVREMENO POZORIŠTE VARŠAVA

Jezgro iz kojeg se razvilo varšavsko Savremeno pozorište (Teatr Wspolczesny) bila je grupa glumaca kojom je rukovodio direktor Mihal Melina. U sezoni 1945/46. godine počelo je da daje predstave u sali Kamernog pozorišta u Lođu, a posle nacionalizacije pozorišta 1959. godine prelazi u glavni grad i od tog vremena deluje kao Savremeno pozorište u Varšavi. Direktor Ervin Akser je od početka sarađivao sa ansamblom, najpre kao glavni reditelj, zatim kao umetinički rukovodilac a od smrti direktora Meline (1956. godine) nalazi se na položaju upravnika pozorišta.

Pozorište koje više godina neprekidno radi pod istom upravom mora da ima svoj lik. Postojali su razni pokušaji da se definiše lik savremenog pozorišta. Prema mišljenju članova ovog pozorišta — to je scena posvećena literaturi. Cilj naših predstava je prenošenje autorovog sadržaja u što manje deformisanom obliku, koji glumci treba plastično da prikažu svojom igrom. Zato Savremeno pozorište neki smatraju za pozorište glumaca, a drugi za pozorište autora. Repertoar je uglavnom sastavljen od savremenih dela. S vremena na vreme na repertoar se stavljaju klasična dela u koliko se u njima otkrije aktuelan sadržaj. Tako se na našem repertoaru nalaze: Šekspir: (»Bogojavljenska noć«), Gete (»Ifigenija na Tauridi«), Merime (»Pozorište Klare Gazul«) kao i klasici poljske komedije: Zablocki (»Amfitrion«) i Fredro (»Doživotna renta«).

Od poznatih autora današnjice prikazuje se O' Kejsi (»Senka heroja«), Beket (»Čekajući Godoa«), Vajler (»Naš grad«, »Provodadžika«), Breht (»Opera za tri groša« i »Karijera Artura Uija«), Friš (»Palikuće«), Jonesko (»Kralj umire«). Pozorište je počelo rad u Varšavi premijerom »Nemaca« od Kručkovskog, a kasnije je prikazalo i njegov »Prvi dan slobode«. Ukupno je dato 400 predstava drama tog istaknutog pisca.

Članovi ansambla se menjanju, ali jezgro glumaca ostaje već godinama isto.

№ No. 1289. M. 9.—

DOŽIVOTNA RENTA

SADRŽAJ

Tema je paradoksalna. Autor prikazuje zelenaša kome su jedine vrednosti posao i profit pod maskom najbrižnijeg staratelja i najnežnijeg negovatelja. Uzrok je situacija u kojoj se nalazi. Latka je, za veliku sumu novaca preko ljudi koje je podmetnuo, kupio doživotnu rentu Birbanckog pa se zato zdravlja i život bivšeg vlasnika rente nalaze u središtu njegove pažnje. Da bi mogao da vodi nadzor nad Birbanckim podmetnuo mu je za kamerdinera svog poverljivog slugu Filipa. Međutim, ovaj misli samo na svoj sopstveni interes i s vremena na vreme ucenjuje svog gazdu lošim zdravstvenim stanjem njegovog štićenika. Tok događaja je jednostavan.

Prvi čin. U hotelu u kojem stanuje Birbancki, sledećeg jutra posle zabave (u toku koje je domaćin prokockao sve što je imao), Latka doznaje od Filipa da je Birbancki ozbiljno bolestan; trči po doktora. Bude se učesnici zabave. Filip izbacuje orkestar. Rafal i Mihal se boje da se vrate ženama. Birbancki im piše opravdanja. Izlaze. Birbancki razmišlja o svom materijalnom položaju. Ne zna ko je otkupio njegovu doživotnu rentu niti ko se i zašto brine za njega. Pretpostavlja da je to lepa žena i u mislima je naziva tajanstvenom Silfidom. Pojavljuje se doktor koji je došao na Latkin poziv. Ne objašnjava zašto je došao. U šali drži pridiku prijatelju. Na vest da je u grad stigla nova pošiljka ostriga, obojica odlaze da se provedu.

Drugi čin. U hotel stiže propali plemić Orgon sa ćerkom Ružom. Orgon se prezadužio kod Latke i želi da se oslobodi dugova time što će mu dati svoju mladu ćerku za ženu. Pojavljuje se Latka. Sledi scena prosidbe. Nesretna devojka čija je dužnost da sluša oca, pristaje na brak.

Latka želi da se oslobodi svojine nad doživotnom rentom. U trenutku kada se Latka cenjka sa bogatim zelenašem Tvardošem, pojavljuje se kelner i donosi lekove za Birbanckog.
Tvardoš odustaje od kupovine.

Pojavljuje se Birbancki. Spazi plakat koji poziva na putovanje balonom. Odlučuje da leti. Latka ga uznemiren zatvara u Ružinu sobu. Orgon se vraća. Latka neće da ga pusti u sobu u kojoj su ztvoreni Leon i Ruža. Leon želi da izdaje i provaljuje vrata. Birbancki i Orgon, prilikom iznenadnog susreta, zaključe da su susedi i bliski prijatelji. Leon se ljuti na Orgona što želi da izvuče materijalnu korist iz udaje svoje ćerke i želi da spase Ružu iz zelenaševih ruku. Prosi je. Orgon je zbunjen: Leon mu je prijatelj, ali nema ni groša. Odbija ga. Vraća se Filip i javlja da je balon odleteo.

Treći čin. Latka se cenjka sa Tvardošem. Pojavljuju se Mihal i Rafal. Ljute se na Leona zbog njegovog odnosa sa ženama o čemu su doznali iz pogrešno uručenih pisama. Žele da se tuku na dvoboju. Tvardoš je uplašen. Latka pokušava da se oslobodi uljeza. Uspeva. Pojavljuje se doktor i opominje. Tvardoš izlazi. Latka očajan istrčava. Vraćaju se Orgon i Ruža. Orgon pokušava da uveri Ružu da brak iz razuma znači sreću. Vraća se Leon. Preti Filipu batinama i doznaje ko je sopstvenik doživotne rente. Odlučuje da pobedi suparnika, time što će se pretvarati da želi da izvrši samoubistvo. Izveštava Ružu o svojoj nameri. Podvala je uspela. Latka pristaje da jevtino preproda to što je kupio. Leon po drugi put prosi Ružu. Živela doživotna renta!

!

Eh, ostaci sa zabave...
Na njoj nije loše bilo.

Nema od zdravlja
veće divote
jer kad umreš
zbogom živote.

!

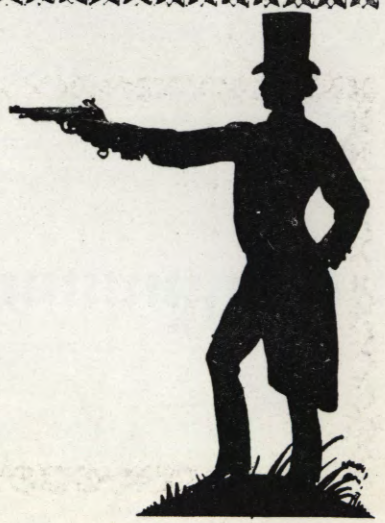
Volim sleđa, ići moram..
Pojeo sam zato sleđa.

!

Ruma? Šta?... Hm, nalij malo
Ali... bolje daj ga — bez vode.
Đavolja je ova zima!
Ona sobom bolest nosi!
Zar da budem bez razuma!
Treba zato malo ruma,
Bez vode ga volim piti.

!

Kad ga tresnem, mrtav biće
Ah šta će mu bedno žiće.



TEATR WSPOLCZESNY
WARSZAWA

ALEKSANDAR FREDRO

DOŽIVOTNA RENTA

Komedija u tri čina

Reditelj: JEŽI KREČMAR
A. reditelja: HELENA KAUT

Scenograf: EVA STAROVJEJSKA
A. Scenografa: DANUTA KUBJAKOVA

Birbancki	ANDŽEJ ANTKOVJAK
Doktor Hugo	ZBIGNJEV ZAPASJEVIČ
Orgon	TADEUŠ SUROVA
Ruža	MARTA LIPINJSKA
Latka	TADEUŠ FIJEVSKI
Rafal Lagena	VJESLAV MIHNJIKOVSKI
Mihal Lagena	JUZEF KONEČNI
Filip	MJEČISLAV ČEHOVIČ
Maćej	JANUŠ BILČINJSKI
I sluga	MJEČISLAV PAVLIKOVSKI
II sluga	MARIJAN ČIŽEVSKI
Vekslar	JAN BLEŠINJSKI
Posrednik	JAN SKTONJICKI
Trgovac	ANDŽEJ ŠEJNAH
Klarinetist	MARIJAN FRIDMAN
Violinist	JAN VESOLOVSKI

Direktor pozorišta ERVIH AKCER

Pa onda? Igrali karte.
Karte? — Dobro, ta zabava
Uvek neku korist daje.
To što neko ne izgubi
U bescenje nam prodaje.

WORLD THEATRE SEASON

PRESENTED BY THE GOVERNORS OF
THE ROYAL SHAKESPEARE COMPANY
AND PETER DAUBENY IN CONJUNCTION WITH
THE SUNDAY TELEGRAPH

ALDWYCH THEATRE

FOR SHAKESPEARE'S 400TH ANNIVERSARY 1964

POLISH CONTEMPORARY THEATRE COMPANY

in

The Life Annuity

Alexander Fredro

programme one shilling

PRODUCTIONS GIVEN IN THE ROYAL SHAKESPEARE COMPANY'S LONDON REPERTORY AT THE ALDWYCH

1960	*The Duchess of Malfi* JOHN WEBSTER
	Twelfth Night WILLIAM SHAKESPEARE
1961	*Ondine* JEAN GIRAUDOUX
	The Devils JOHN WHITING
	The Hollow Crown DEVISED BY JOHN BARTON
	Becket JEAN ANOUILH
	The Taming of the Shrew WILLIAM SHAKESPEARE
	The Cherry Orchard ANTON CHEKHOV
1962	*As You Like It* WILLIAM SHAKESPEARE
	The Art of Seduction DEVISED BY JOHN BARTON
	The Caucasian Chalk Circle BERTOLT BRECHT
	The Collection HAROLD PINTER preceded by *Playing with Fire* AUGUST STRINDBERG
	A Penny for a Song JOHN WHITING
	Curtmantle CHRISTOPHER FRY
	Troilus and Cressida WILLIAM SHAKESPEARE
	The Devils JOHN WHITING
	King Lear WILLIAM SHAKESPEARE
	The Comedy of Errors WILLIAM SHAKESPEARE
1963	*The Physicists* FRIEDRICH DURRENMATT
	A Midsummer Night's Dream WILLIAM SHAKESPEARE
	The Beggar's Opera JOHN GAY
	The Representative ROLF HOCHHUTH
	The Comedy of Errors WILLIAM SHAKESPEARE
1964	Shakespeare's three Henry VI plays abridged into two parts: *Henry VI* / *Edward IV*
	Richard III WILLIAM SHAKESPEARE
	The Comedy of Errors WILLIAM SHAKESPEARE
	King Lear WILLIAM SHAKESPEARE
	The Rebel DEVISED BY PATRICK GARLAND

ARTISTS* UNDER LONG-TERM CONTRACT TO THE ROYAL SHAKESPEARE COMPANY

Peggy Ashcroft
Newton Blick
Patsy Byrne
Tony Church
Patience Collier
Roy Dotrice
Susan Engel
Peter Geddis
Derek Godfrey
Paul Hardwick
Doris Hare
Ian Holm
Glenda Jackson
Alexis Kanner
Charles Kay
Henry Knowles
Donald Layne-Smith
Ian McCulloch
Peter McEnery
Brewster Mason
Brian Murray
John Nettleton
John Normington
Eric Porter
Ian Richardson
Diana Rigg
Clifford Rose
Nicholas Selby
Hugh Sullivan
Janet Suzman
Clive Swift
Madoline Thomas
Dorothy Tutin
David Warner
Michael Williams
Ken Wynne

ASSOCIATE DIRECTORS

John Barton
Clifford Williams

ASSOCIATE DESIGNERS

John Bury
Abd'Elkader Farrah

*LISTED ALPHABETICALLY

ALDWYCH THEATRE

Managing Director - - - - - D. A. ABRAHAMS
Licensed by the Lord Chamberlain to - D. A. ABRAHAMS
Director, Administration - - - - JOHN HALLETT

The fifth company in the

WORLD THEATRE SEASON

presented by the governors of the Royal Shakespeare Company and Peter Daubeny in conjunction with the Sunday Telegraph to celebrate Shakespeare's 400th anniversary year

POLISH CONTEMPORARY THEATRE COMPANY

DIRECTOR: ERWIN AXER

in

The Life Annuity

by

Alexander Fredro

on May 5, 6 (mat and eve), 9 (mat and eve) 1964

SIMULTANEOUS TRANSLATION
Producer and Editor: Kitty Black
English version by: Mieczyslaw Lisiewicz
Reader: Aleksander Browne

In accordance with the requirements of the Lord Chamberlain—1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions. 3.—Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

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Make straight for the
Waldorf Restaurant, adjoining this
theatre, for a superb
supper in a delightful atmosphere.
Open until Midnight.

Waldorf Grill Room
— open from 6 p.m.
for theatre dinners.

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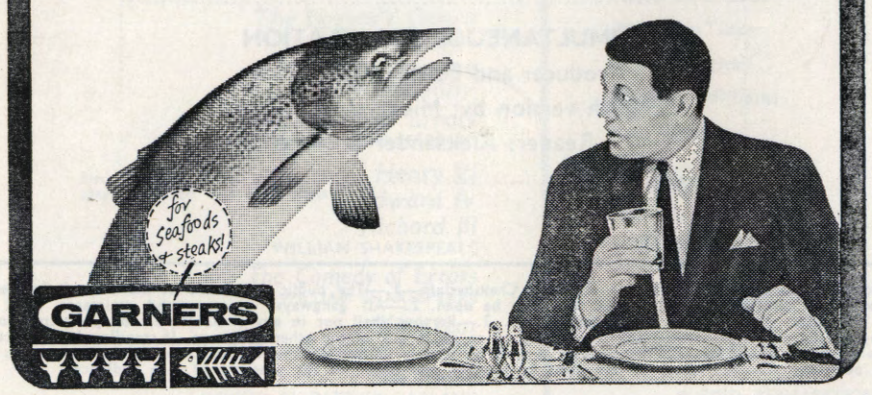

ERWIN AXER

Erwin Axer formed the Polish Contemporary Theatre (Teatr Wspolczesny) in 1949 when, as Director, he moved his Chamber Theatre from Lodz to the capital. Warsaw was still lying shattered in ruins—a desert of rubble and wreckage; but already intellectual life had returned to the city and the arts were flourishing again.

Axer's company was given a theatre, which it still occupies. It soon acquired a reputation as the most interesting theatre in the country. Axer's influence with directors, actors and playwrights is supreme. The bulk of the company has remained virtually unchanged, which is very unusual in Poland, although for a few seasons it merged with the National Theatre under Axer's direction.

Axer introduced Brecht to Poland. With Poland's leading young actor, Lomnicki, his production of "Arturo Ui" was internationally acclaimed. Mrozek's plays were produced by him for the first time in his theatre, and in addition to classical and contemporary plays, he has made Frisch, O'Casey, Beckett, Ionesco, Anouilh and Durrenmatt popular in Poland. He is the author of several books on Production.

THE LIFE ANNUITY

This play is part of the Polish Contemporary Theatre's repertory in Warsaw which also includes: a double-bill by Mrozet, "What A Lovely Dream" and "Let's Have Fun;" "The Way of Redemption" by a young Brazilian dramatist Jorge Andrade; "Androcles and the Lion" by George Bernard Shaw; "The Three Sisters" by Chekhov; "The Dear Liar" by Jerome Kitty; "Arturo Ui" by Bertolt Brecht, and "Iphigenia in Tauris" by Goethe.

The plot turns on the paradoxical idea of a moneylender, who usually has no time for anything but business, acting as the most protective of guardians.

The reason is that Latka, a rich moneylender, has bought the life annuity of Birbancki for a large sum, so that the beneficiary's health and survival have become a matter of crucial interest to him. He has installed his confidential servant, Filip, as Birbancki's valet to keep a close eye on him. Filip takes advantage of this situation to blackmail his master by reporting that Birbancki is seriously ill.

The situation becomes increasingly complicated as Orgon, a bankrupt landowner, arrives at the hotel where Birbancki is staying, and seeks to pay off his debts to Latka by offering him his daughter Rozia in marriage. Latka grows more and more agitated as Birbancki's life is repeatedly endangered—first he buys a ticket for a ballon flight, then he is challenged to a duel—and in the end he is forced to sell his annuity for far less than he gave for it.

ALEXANDER FREDRO (1793-1876)

What Molière is to France, Fredro is to Poland: the country's greatest comic dramatist. His plays present a rich gallery of particularly Polish types, and give a fascinating picture of the 19th century gentry.

The son of a wealthy landowner, Count Fredro served as a young officer in Napoleon's Russian campaign and was captured. After being released he went back to his family's estate near Lvov, where, during the next 15 years, he wrote a number of successful plays, among them "Dozywocie" or "The Life Annuity." He travelled widely in Italy and France, and alternated bouts of political and military activity with periods of withdrawal to the country.

WORLD THEATRE SEASON

Whilst this World Theatre season is taking place at the Aldwych, bringing seven famous companies to London, the Royal Shakespeare Company are touring eastern Europe and America with "King Lear" and "The Comedy of Errors"—an exchange planned to honour Shakespeare during the year marking the 400th anniversary of his birth.

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HONG KONG RESTAURANT
58-60 SHAFTESBURY AVE., W.1.
GER 6847
OPEN NOON—MIDNIGHT.
SUNDAY 11 P.M.
FULLY LICENSED.

The Life Annuity

by

ALEXANDER FREDRO

a comedy in three acts

Leon Birbancki, *an irresponsible young man*	**ANDRZEJ LAPICKI**
Doctor Hugo	**ZBIGNIEW ZAPASIEWICZ**
Orgon, *a squire*	**TADEUSZ SUROWA**
Rozia, *Orgon's daughter*	**MARTA LIPINSKA**
Latka, *a money-lender*	**TADEUSZ LOMNICKI**
Twardosz, *another money-lender*	**TADEUSZ FIJEWSKI**
Rafal Lagena } *friends of Leon*	**WIESLAW MICHNIKOWSKI**
Michal Lagena }	**JOZEF KONIECZNY**
Philip, *Leon's servant*	**MIECZYSLAW CZECHOWICZ**
Maciej	**EUGENIUSZ POREDA**
First Servant	**MIECZYSLAW PAWLIKOWSKI**
Second Servant	**MARIAN CZYZEWSKI**
Guard	**JANUSZ BYLCZYNSKI**
Money-Changer	**HENRYK BOROWSKI**
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Designed by EWA STAROWIEYSKA

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Managing Director.....PETER HALL
General Manager.....PATRICK DONNELL
London General Manager.....JOHN ROBERTS
Artistic Controller.....DAVID JONES
Technical Administrator.....JOHN WYCKHAM
Production Manager.....DESMOND HALL
Repertory Manager.....MAURICE DANIELS
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Property Shop Manager.....GERRY WATTS
Scenic Artist.....JOHN COLLINS
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This 76-page programme is printed in 4-colours. It contains articles about all the companies and plays in the World Theatre season and is illustrated with a great many photographs and designs. It is a unique publication and a remarkable souvenir of the season.

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The management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

THE ATTENTION OF STALLS PATRONS IS DIRECTED TO THE LARGE BAR AT THE REAR OF THE AUDITORIUM

The performance will begin at the time printed on your ticket. In response to a general request from patrons, anyone not in the auditorium before then will be asked to remain outside or to stand at the back if space permits until a suitable break in the performance. This will also apply to those returning late to their seats after intervals. Please take your seat before the performance starts.

The management wish to emphasise that smoking is not permitted in the auditorium and that the use of cameras and tape recorders in the auditorium is strictly prohibited. It would be appreciated if patrons respect these rules, understanding that they are made for their own comfort.

REFRESHMENTS—The Management desire to draw the attention of their patrons to the special service of Tea, price 2s. 0d., at matinees, and Coffee with biscuits, price 1s. at evening performances which are served by the attendants. To facilitate service patrons are requested to order in advance.

A variety of sandwiches is available in the Stalls and Dress Circle bar.

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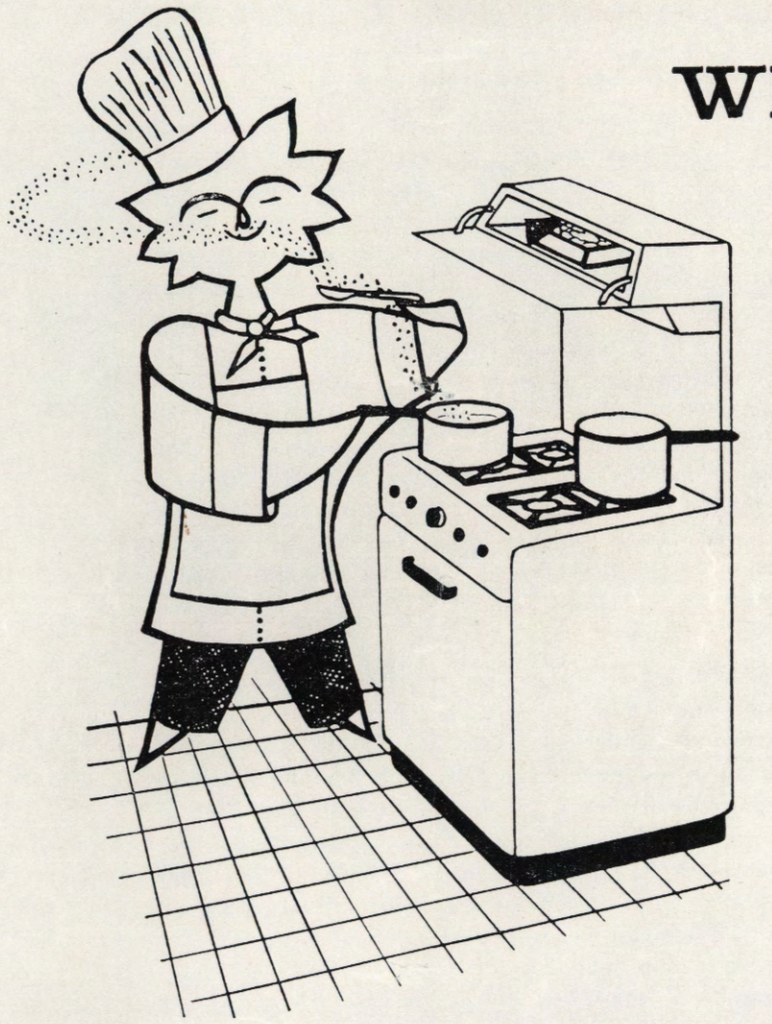

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1964

SHAKESPEARE'S 400th ANNIVERSARY YEAR

The Royal Shakespeare's plans for Shakespeare's 400th anniversary started at the Aldwych with the company appearing in a January-to-March London Shakespeare season.

The plans continued when *King Lear* and *The Comedy of Errors* left in February on a 16-week tour of eastern Europe (sponsored by the British Council) and America.

Then, from March for three months, the governors of the Royal Shakespeare and Peter Daubeny (in conjunction with the Sunday Telegraph) are presenting at the Aldwych this World Theatre season in which seven nations celebrate Shakespeare's 400th anniversary year in London with representative works from their repertoires: the COMEDIE FRANCAISE in *Tartuffe* and *Un Fil a la Patte;* the SCHILLER THEATRE in *Andorra* and *Clavigo;* Peppino de Filippo's ITALIAN THEATRE in *The Metamorphoses of a Wandering Minstrel;* the ABBEY THEATRE in *Juno and the Paycock* and *The Plough and the Stars;* the POLISH CONTEMPORARY THEATRE in *The Life Annuity* and a double bill, *What a Lovely Dream* and *Let's Have Fun;* the GREEK ART THEATRE in *The Birds;* and the MOSCOW ART THEATRE in *Dead Souls, The Cherry Orchard* and *Kremlin Chimes.**

Finally, from April to November at Stratford-upon-Avon itself, the Royal Shakespeare Company are giving a particularly ambitious season staging all Shakespeare's history plays from *Richard II* to *Richard III.* This is a project never before attempted in the theatre. Each of the seven plays is complete in itself. But together they span more than a hundred years of English history. They move from the tragic weakness of *Richard II* to the great Falstaff comedy scenes in both parts of *Henry IV.* The patriotic Empire building of *Henry V* is followed by the violence of the Wars of the Roses in *Henry VI* and *Edward IV.* Finally there is the totalitarian cruelty of *Richard III,* preceding the stability of the Tudors.

** Leaflets with complete details of the World Theatre season are in the foyer.*

HRVATSKO NARODNO KAZALIŠTE

Veliko kazalište Zagreb Trg maršala Tita

PETAK, 23. OKTOBRA 1964.

GOSTUJE

SUVREMENO VARŠAVSKO KAZALIŠTE

TEATR WSPOLCZESNY - WARSZAWA

ALEKSANDER FREDRO

DOŽIVOTNA RENTA

DOŽIVOTNA RENTA

Komad u 3 čina

Napisao: ALEKSANDER FREDRO

Režija: JERZY KRECZMAR

Scenografija: EWA STAROWIEYSKA

Lica:

LEON BIRBANCKI	ANDRZEJ ANTKOWIAK
DOKTOR HUGO	ZBIGNIEW ZAPASIEWICZ
ORGON	TADEUSZ SUROWA
RUŽA	MARTA LIPINSKA
LATKA	TADEUSZ LOMNICKI
TWARDOSZ	TADEUSZ FIJEWSKI
RAFAEL LAGENA	WIESLAW MICHNIKOWSKI
MIHAJLO LAGENA	JÓZEF KONIECZNY
FILIP	MIECZYSLAW CZECHOWICZ
MACIEJ	JANUSZ BYLCZYNSKI
PRVI SLUGA	MIECZYSLAW PAWLIKOWSKI
DRUGI SLUGA	MARIAN CZYŻEWSKI
MJENJAČ	JAN BLESZYNSKI
POSREDNIK	JAN SKOTNICKI
TRGOVAC	ANDRZEJ SZEJNACH
KLARINETISTA	MARIAN FRIEDMANN
GUSLAČ	JAN WESOLOWSKI

ULAZNE CIJENE OD DIN 130.– DO DIN 600.–

POČETAK U 19.30 SATI

SADRŽAJ

RENTA

Tema je paradoksalna. Autor pokazuje zelenaša za kojeg samo biznis i zarada nešto znače – u ulozi najbližnijeg skrbnika i najodanijeg njegovatelja. Situacija mu to dopušta. Latka je za veliku svotu otkupio, preko drugih lica, doživotnu retnu Birbanckoga. Na taj način život i zdravlje bivšeg posjednika postaju središtem njegove pažnje. Kako bi što bolje sačuvao Birbanckoga podmeće mu za sobara svoga povjerljivog slugu Filipa. Ovaj, u želji za zaradom, od vremena do vremena ucjenjuje svoga gazdu vijestima o rđavu zdravlju Birbanckoga. Tok događaja je jednostavan.

Prvi čin. U hotelu, gdje stanuje Birbancki, u zoru poslije zabave, za vrijeme koje je zemljoposjednik izgubio na kartama, Latka saznaje od Filipa da je Birbancki ozbiljno bolestan; trči po doktora. Bude se učesnici gozbe. Filip izbacuje orkestar. Rafael i Mihajlo plaše se povratka kući, svojim ženama. Birbancki im piše isprična pisma. Odlaze. Birbancki razmišlja o svojoj materijalnoj situaciji. Ne zna tko je otkupio njegovu rentu i tko ga i zašto okružuje pažnjom – pretpostavlja da je to neka lijepa žena i u mislima je naziva tajanstvenom Silfidom. Pojavljuje se doktor kojeg je pozvao Latka. Ne kazuje tko ga je poslao. U šali drži prijatelju prodike. Na vijest da je u grad stigao novi transport oštriga, obadvojica izlaze na gozbu.

Drugi čin. U hotel dolazi propali šljivar Orgon s kćeri Ružom. Orgon je zadužen kod Latke i htio bi se iz dugova izvući dajući mu svoju mladu kćer za ženu. Pojavljuje se Latka. Slijedi scena prosidbe. Nesretna djevojka, iz posluha prema ocu, pristaje na brak.

Latka nastoji da se oslobodi rente. U trenutku kada zaključuje preprodaju s bogatim zelenašom Twardoszem, pojavljuje se konobar s lijekovima za Birbancka. Twardosz odustaje od kupovine.

Pojavljuje se Birbancki. Opazi plakat kojim se poziva na let balonom. Odlučuje da poleti. Zabrinuti Latka zatvara ga u Ružinu sobu. Vraća se Orgon. Latka ga ne pušta u sobu u kojoj su zatvoren Leon i Ruža. Leon pokušava da se oslobodi – provaljuje vrata.

Susret između Birbanckoga i Orgona objašnjava da su to susjedi i bliski prijatelji. Leon, ljut na Orgona zbog njegova trgovačkog odnosa prema kćerinoj udaji, želi spasiti Ružu iz zelenaševih ruku. Sam je prosi.

Orgon je u nedoumici: Leon mu je prijatelj, ali je bez groša. Odbija ga. Vraća se Filip s viješću da je balon odletio.

Treći čin. Latka ugovara posao s Twardszem. Pojavljuju se Mihajlo i Rafael. Rasrđeni su na Leona zbog njegovih odnosa s njihovim ženama, što se otkrilo zahvaljujući krivo uručenim pismima. Žele ga izazvati na dvoboj. Twardosz se preplaši. Latka nastoji da se oslobodi uljeza. Uspije mu to. Pojavljuje se doktor s upozorenjem. Twardosz odlazi, Latka, očajan, istrčava. Vraća se Orgon s Ružom. Orgon pokušava uvjeriti Ružu kako je razuman brak – sretan brak. Vraća se Leon. Prijeteći Filipu batinama saznaje tko je vlasnik rente. Odlučuje da stvar riješi simulirajući želju za samoubojstvom. Lukavstvo uspijeva. Latka pristaje da proda jeftino ono što je kupio. Leon ponovo prosi Ružu. Živjela Renta!

SUVREMENO VARŠAVSKO KAZALIŠTE

Suvremeno varšavsko kazalište jedna je od najuglednijih dramskih scena Poljske. Njegov je početak vezan uz grupu glumaca koja je u sezoni 1945/46. počela djelovati u Lodzu pod vodstvom Michala Meline. Kad su god. 1949. sva poljska kazališta postala državna, preselio je ansambl svoje sjedište u Varšavu, gdje je dobio svoj današnji naziv. Poslije smrti Meline god. 1956, vodstvo tog kazališta preuzeo je poznati redatelj Erwin Axer koji je od prvih dana vezan uz taj ansambl. U razdoblju 1954–1957. bio je Axer i direktor Narodnog kazališta u Varšavi, pa je u to vrijeme ansambl Suvremenog kazališta bio povezan s tom kazališnom kućom.

U skladu sa svojim nazivom, Suvremeno kazalište u Varšavi teži za suvremenošću svojih realizacija i koncepcija što se odrazuje i na njegovu repertoaru, gdje prevladavaju Brecht, O'Casey, Beckett, Ionesco, Frisch, Wilder, a i suvremeni poljski autori, poput Kruczkowskog i Mrožeka. No njegov ansambl ne zanemaruje ni klasike kad u njima nalazi neprolazne vrednote, pa stoga izvodi Shakespearea, Goethea i Mériméea pored klasičnih poljskih komediografa Fredroa i Zablockog. Svoju scenu želi taj ansambl prije svega posvetiti piscu i njegovu djelu. Autorove misli i teme nastoji zato prikazati publici posredstvom glumčeve igre, što plastičnije i neposrednije. Za fizionomiju Suvremenog varšavskog kazališeta od presudnog je također značenja djelovanje Axera, Kreczmara, Swinarskog i drugih istaknutih poljskih redatelja, kao i cijelog niza poznatih poljskih glumaca koji stalno nastupaju u njegovim izvedbama.